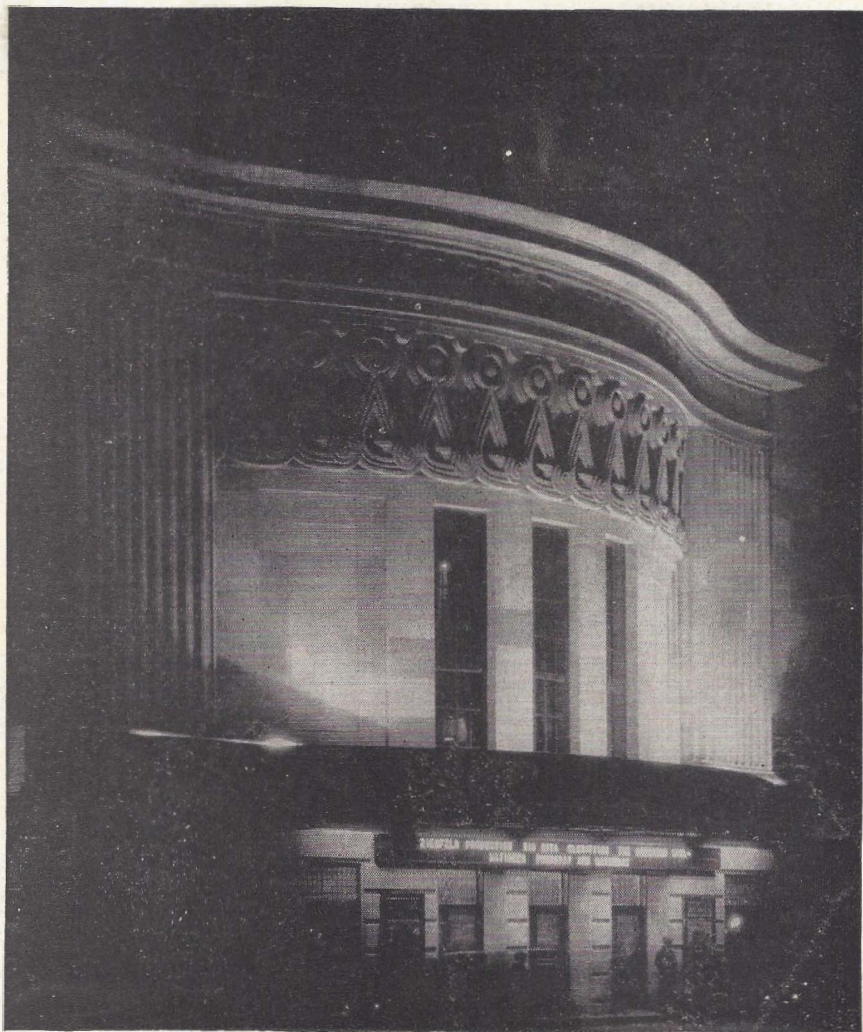


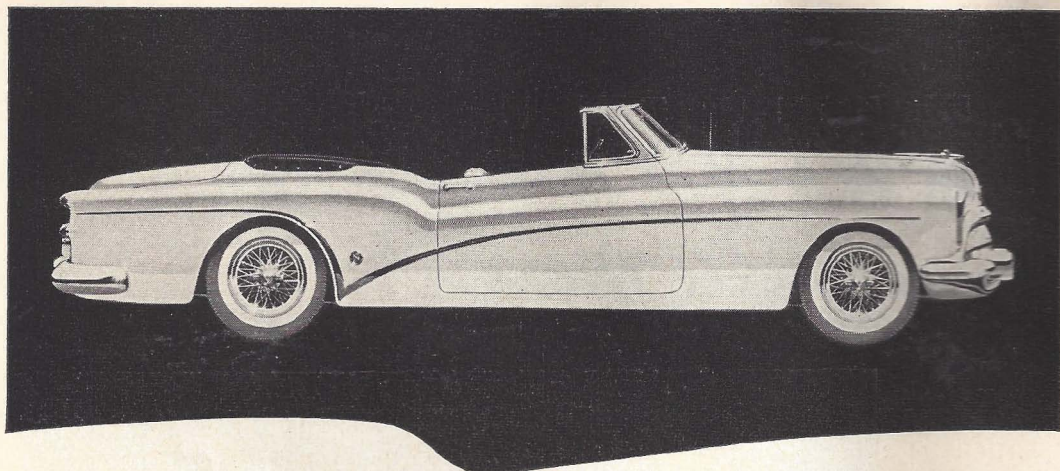
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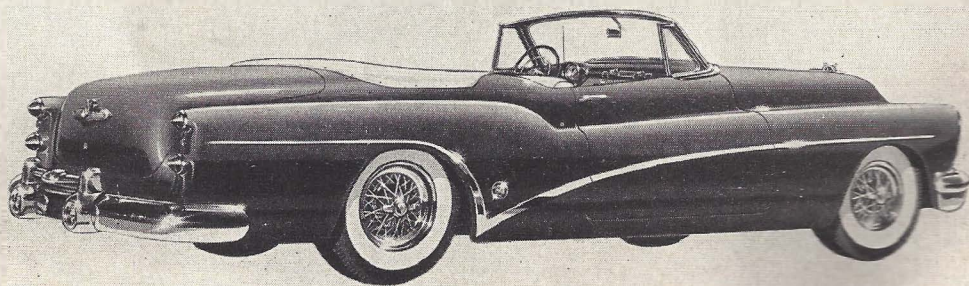
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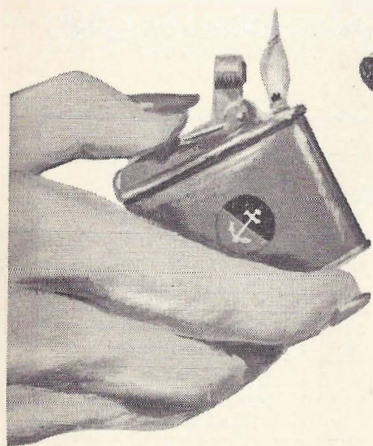
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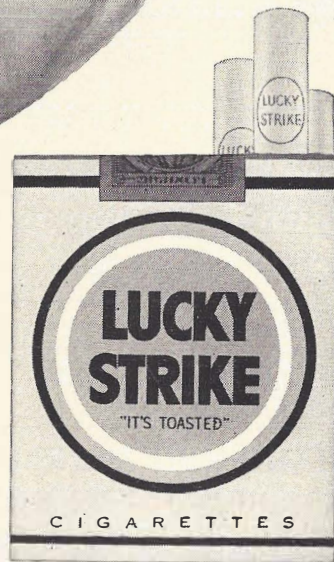
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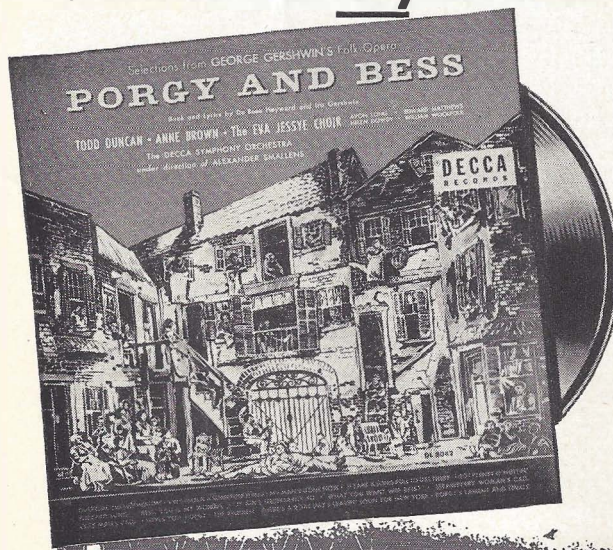


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The THEATRE

Quiet Heart and Charming Pen

TIME has a tricky way with it. When word came that Miss Eva LeGallienne had written a second installment of her autobiography, the reaction was surprise. Charming as had been the first volume, "At 33," one wondered at the rapid appearance of the sequel and how Miss LeGallienne had possibly accumulated enough material for a second volume in the few years between. And then, with a dull thud, came realization. "At 33" had appeared 20 years ago—20 years filled with war and rumors of war, depression, devastation and vast changes in the face of the earth. The impression left by the book was still so fresh that the torn double-decade since its publication seemed hardly more than a lustrum. Certainly Miss LeGallienne's second autobiographical volume, "With a Quiet Heart," published last month by Viking, suffers from no dearth of material.

Nor does it suffer from any diminution of the charm and interest contained in Miss LeGallienne's account of her earlier years. She herself is avidly aware of a change in viewpoint—far more vividly aware of it, one suspects, than are her readers. In her preface she says she was tempted to call the new book, "Plus 20," but . . . "I am not the same person that I was at 33—and for that matter I am not sorry—so this is not a continuation of that story. At 33 I was concerned mainly with action; at 'plus 20' I find myself more interested in experience. At 33 one is very opinionated, supremely confident of one's knowledge and understanding of almost any problem; at 'plus 20' one is—or it seems to me that one should be—aware that one is, after all, not quite the center of the

universe . . . 'At 33' appealed tremendously to young people. I doubt if they will like the me of today as well as they liked the me of 20 years ago . . ."

This reporter can no longer speak for the young people Miss LeGallienne mentions. He can only report that "At 33" appealed to him tremendously—and that "With a Quiet Heart" appeals to him even more. It may be because Miss LeGallienne isn't the only one whom 20 years have affected in their passage.

She starts the new book with the dreadful event that marked a pain-torn cleavage in her life—the gas explosion at her home in Connecticut in which she almost lost her life. The effects, both emotional and physical, were terrible; and the quiet courage with which she overcame them represents one of the most heroic episodes in stage history. Her account of the accident and its aftermath is modest and quiet and de-

terminedly unheroic; yet it emerges as one of the most vivid and powerful pieces of writing in current literature. For that matter, the accident itself remains peculiarly vivid, even to those of us who were miles away and knew Miss LeGallienne only as a pre-eminent actress-manager. With the first garbled reports that filtered into a newspaper office there came an acute sense of deep and personal loss; the accounts of her slow, courageous climb back to health were like news of the recovery of a personal friend, even to those of us who hadn't always—then or later—seen entirely eye to eye with her on all things pertaining to the theatre. For, no matter what the individual reaction to her theories or characterizations, no one could



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conceivably doubt her deep, self-sacrificing devotion to (and her importance to) the theatre we loved.

This same devotion to and love for the theatre permeate every part of her new book. Gay, amusing, often opinionated (despite the passage of 20 years), tender, understanding, and occasionally crusading for her own theatrical viewpoint, the tome is a theatre-lover's delight. All of it is of and for the theatre—the real theatre of troupers and repertory, of efforts to bring the best the stage has to offer within the reach of everyone, everywhere throughout the land. Much of what Miss LeGallienne says should be learned by heart by all stage-folk. For instance: "There can be no question of the existence all over this great country of an audience eager and hungry for fine theatre. But one should not make the mistake of thinking of this audience as easily satisfied. They are proud enough, intelligent enough, and perceptive enough to know a good thing when they see it; and this pride, intelligence, and perception form a challenge to the good faith and respect of players and managers alike." Or; "How foolish are actors who refuse to go on tour! They don't know what they're missing. What does it matter where one plays, as long as the work is good and the audiences alive and eager? . . . They demand honest work and they deserve to get it; and when they do get it their appreciation is warm and rich and uncluttered; it's a reward that makes an actor feel proud of his job."

With some opinions, such as her wonderful castigation of type-casting, there should be enthusiastic agreement; with others, and with some of her appraisals of the work of individuals, the agreement may be less enthusiastic. But always there underlies the entire book the excellence and honesty and devoted validity of her approach to the theatre she has served so effectively.

Even for a casual theatre-addict the book is a constant delight, crammed as it is with straightforward inside stories, of the productions in which Miss LeGallienne has taken part and the people—actors, managers, directors and even stagehands—with whom she has dealt. One wishes there were an adequate way to convey the charm and quiet understanding that permeate the book's writing. Nobody interested in the modern stage can afford to miss it.

—EUGENE BURR.

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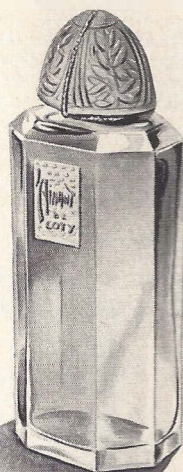
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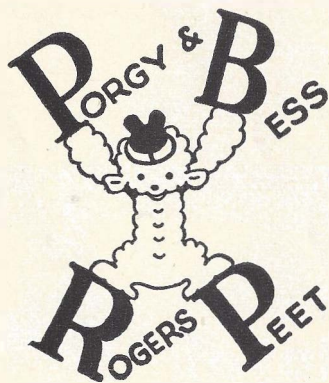
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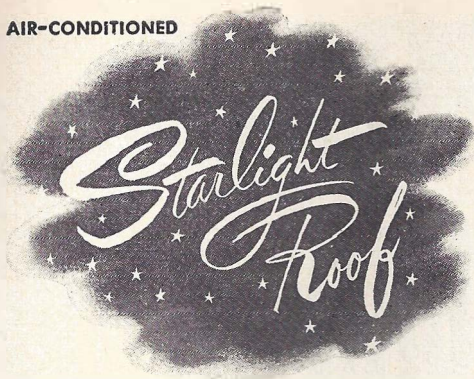


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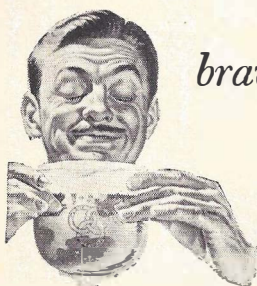
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CAST

(in order of appearance)

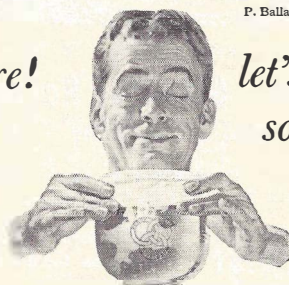
CLARA	HELEN COLBERT
MINGO	JERRY LAWS
SPORTIN' LIFE	CAB CALLOWAY
SERENA	HELEN THIGPEN
JAKE	JOSEPH JAMES
ROBBINS	HOWARD ROBERTS
JIM	SHERMAN SNEED
JOE	HUGH DILWORTH
PETER (The Honey Man)	JOSEPH CRAWFORD
LILY (The Strawberry Woman)	HELEN DOWDY
MARIA	GEORGIA BURKE
PORGY	LeVERN HUTCHERSON
	or LESLIE SCOTT or IRVING BARNES
CROWN	JOHN McCURRY
ANNIE	CATHERINE AYERS
BESS	LEONTYNE PRICE
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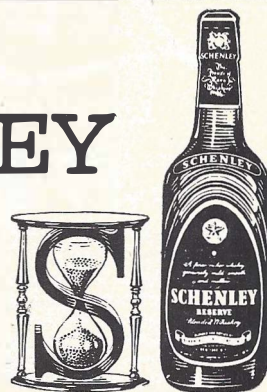
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after the Theatre

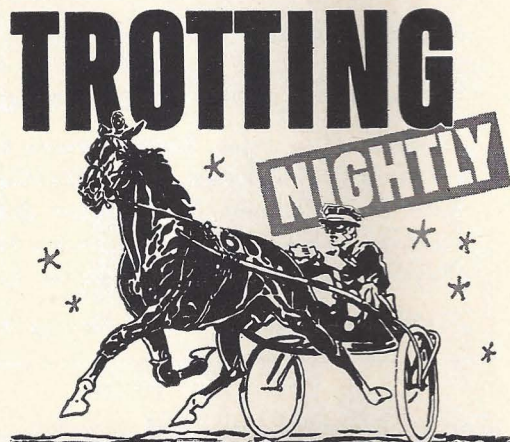


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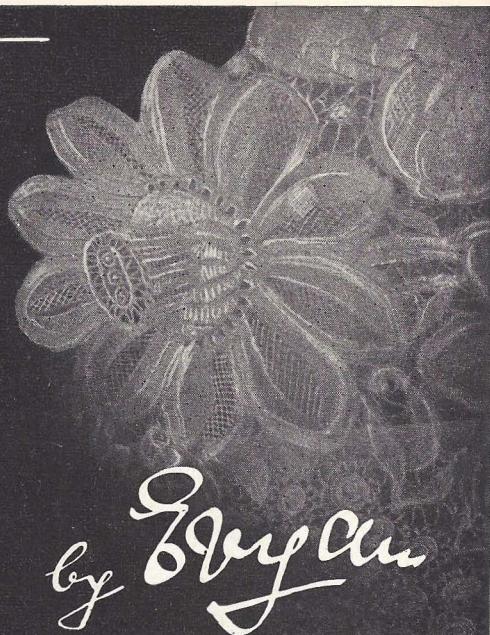
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Time: The Past.

ACT I.

Scene 1—Catfish Row, a summer evening.

Scene 2—Catfish Row, the following night.

Scene 3—Catfish Row, a month later.

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Scene 1—Kittiwah Island, evening of the same day.

Scene 2—Catfish Row, before dawn a week later.

Scene 3—Serena's Room, dawn of the following day.

Scene 4—Catfish Row, the next night.

Scene 5—Catfish Row, the following morning.

Scene 6—Catfish Row, five days later. Afternoon.

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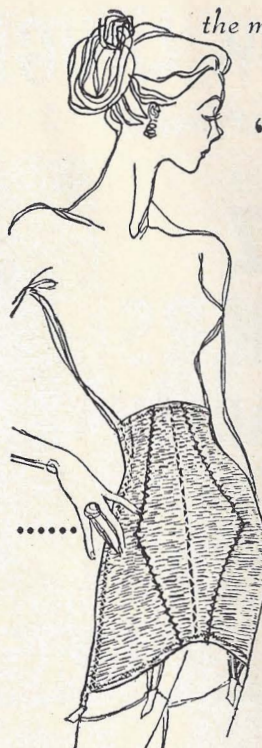
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MUSICAL SELECTIONS

ACT I.

Scene 1.

Lullaby, "Summertime" Clara
"A Woman Is a Sometime Thing" Jim, Jake, Sportin' Life and Ensemble
Entrance of Porgy: "They Pass By Singing" Porgy
"Crap Game Fugue"

Scene 2.

"Gone, Gone, Gone" Ensemble
"Overflow" Ensemble
Arioso: "My Man's Gone Now" Serena and Ensemble
Train Song: "Leavin' fo' de Promis' Lan'" Bess and Ensemble

Scene 3.

Rowing Song: "It Takes a Long Pull" Jim, Jake and Ensemble
"I Got Plenty O' Nuttin'" Porgy
Divorce Scene: "Woman to Lady" Porgy, Bess, Frazier, Ensemble
Duet: "Bess, You Is My Woman Now" Porgy and Bess
Picnic Song: "Oh I Can't Sit Down" Ensemble

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ACT II.

Scene 1.

"I Ain't Got No Shame" Sportin' Life and Ensemble
 "It Ain't Necessarily So" Sportin' Life and Ensemble
 Duet: "What You Want With Bess?" Crown and Bess

Scene 2.

"Time and Time Again" Serena and Ensemble
 Street Cries Strawberry Woman, Crab Man
 Duet: "I Loves You, Porgy" Porgy and Bess

Scene 3.

"Oh de Lawd Shake de Heaven" Ensemble
 "A Red Headed Woman" Crown and Ensemble

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Scene 4.

"Clara, Don't You Be Downhearted" Ensemble

Scene 5.

"There's a Boat That's Leavin' Soon for New York" Sportin' Life and Bess

Scene 6.

"Buzzard" Porgy

"Where's My Bess?" Porgy

"I'm On My Way" Porgy and Ensemble

CREDITS

Scenery constructed by Nolan Brothers and painted by Triangle Studios. Draperies and nets by Joseph C. Hansen Company. All fabrics especially dyed by E. V. Campbell. Foliage by Felippelli. Sportin' Life's hat by Resistol Hat Company. Nell Emrich's paint box. Assistant to Mr. Roth, Howard Barker.

Understudies for "Porgy and Bess"

NOTE—Understudies never substitute for listed players unless a specific announcement of their appearance is made at the time of the performance.

Porgy, Irving Barnes; Bess, Helen Colbert and Elizabeth Foster; Maria, Helen Dowdy; Serena, Barbara Ann Webb and Miriam Burton; Crown, Walter P. Brown; Clara, Dolores Swan; Jake, Charles Colman; Lily the Strawberry Woman, Rhoda Boggs; Mingo, James Hawthorne Bey; Peter the Honey Man, George A. Royston; Crab Man, Joseph Attles; Undertaker, Kenneth Hibbert; Sportin' Life, Kenneth Hibbert and Joseph Attles; Annie, Helen Ferguson; Detective, Willis Daily. General Understudy—Hugh Dilworth.

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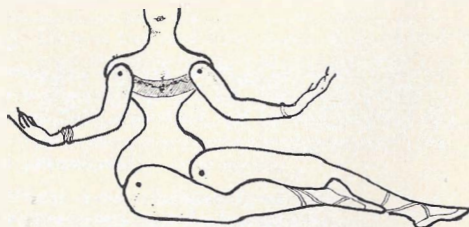
• Old and new artforms mingle comfortably in Village shops and galleries. Javanese child-dancer's mask of the 19th century, above, is a wood carving painted in black, white and gold; one of a dramatically decorative pair. The Little Gallery.



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The Production Is Owned and Managed by Everyman Opera, Inc., a non-profit corporation.

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The Deodorizing Air Purifiers and the Creco Liquid Soap Dispensing System used in this theatre are manufactured by the Creco Company.

The Management is not responsible for personal apparel or property of patrons unless properly checked with the theatre attendant. Patrons are advised to take their coats and wraps with them whenever they leave their seats.

Ladies are requested to remove their hats.

Who's who in the cast

CAB CALLOWAY (Sportin' Life)

Cabell Calloway left Rochester, New York, to emulate his sister, Blanche, and try his hand at show business in Chicago, after a brief career as a law student. His first singing role was in "Plantation Days," a Negro revue. He became a successful band leader at Chicago nightclubs, but eventually came east to New York to play the juvenile lead in "Connie's Hot Chocolates," a Broadway revue, in which he made famous the song "Aint Misbehavin'." His success was overwhelming, and he organized his own band for Broadway's Cotton Club, where he introduced "Minnie the Moocher" (She Was a Lowdown Hoochie-Coocher), which swept the world twenty years ago. It was at the Cotton Club where Gershwin and Heyward often watched his performance at the Cotton Club while they developed the character of Sportin' Life, and used Cab as a prototype. His contracts prevented his accepting the role at that time. Mr. Calloway enobled himself with the title, His Royal Highness of Hi-De-Ho, and the "scat" style of singing which he popularized has passed into the vernacular of jazz. Mr. Calloway has played often and with great success in Britain. Also his films, including "Stormy Weather," were very popular.

LeVERN HUTCHERSON (Porgy)

Born in Paris, Tennessee, LeVern Hutcherson graduated from Fisk University, Nashville, and sang with the University's celebrated Jubilee Choir before a varied career as a singer in nightclubs, variety theatre, and with the St. Louis Municipal Opera. His first starring role was as Corporal Joe, the Don José of "Carmen Jones," the jazz version of Bizet's opera. He has also appeared in stage performances of "Show Boat" and in the musical fantasy, "Finian's Rainbow."

LEONTYNE PRICE (Bess)

Born in America's Deep South at Laurel, Mississippi (where Blanche of Tennessee Williams' "A Streetcar Named Desire" was a school teacher before she went to New Orleans). Leontyne Price won a scholarship to New York's leading conservatoire, the Juilliard School, in 1948. Two years later she sang the title role in Richard Strauss' "Ariadne auf Naxos" at the Tanglewood, Massachusetts, summer music festival. The producers heard her in "Falstaff" at Juilliard and signed her after one audition. She then appeared briefly as St. Cecilia in "Four Saints in Three Acts," the opera by Virgil Thomson and Gertrude Stein, in April, 1952.

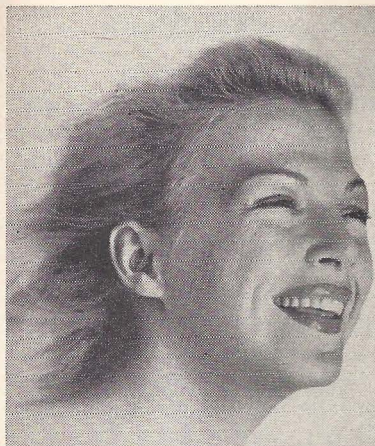
URYLEE LEONARDOS (Bess)

Miss Leonardos began her theatrical career at New York's World Fair in 1940. She has appeared in dramas, musicals and in the cinema. Enthusiastic press acclaimed her throughout America as Carmen Jones in the Oscar Hammerstein production set to Bizet's score. She has appeared in "Call Me Mister," "Set My People Free," "Our Lan," and "Flahooley." On the screen she has appeared with Margaret Sullavan in "No Sad Songs For Me" and "The Window." She has studied at the Manhattan School of Music, Chicago Conservatory and with Abbie Mitchell who created the role of Clara in the original production of "Porgy and Bess."

LESLIE SCOTT (Porgy)

A New Yorker by birth, Mr. Scott was a watchmaker before embarking on a career as a singer. He has been soloist with Xavier Cugat's orchestra and has appeared on television with Eddie Cantor. He made his Broadway debut in "Shuffle Along of 1952," the latest edition of the now classical Negro revue, where the director of "Porgy and Bess" saw him and realized his possibilities.

(Continued on page 26)



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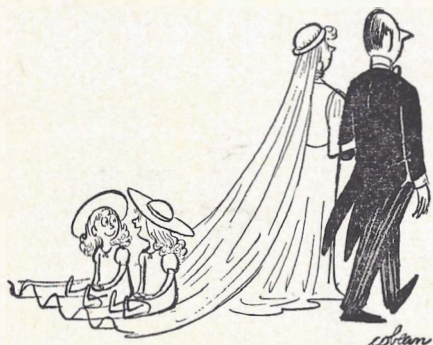
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Who's who in the cast (continued)

GEORGIA BURKE (Maria)

Daughter of a Methodist minister of Atlanta, Georgia, Miss Burke completed her studies at Columbia University, New York, and first appeared on Broadway in "Blackbirds of 1929." Since then she has performed in many plays, including "Cabin in the Sky," "The Wisteria Trees," "Anna Lucasta," and "Decision" which won her the 1943 Donaldson Award, and in the recent production of "The Grass Harp" by Truman Capote. Miss Burke has also been heard daily by radio audiences for the past fourteen years in the continuing serial, "When a Girl Marries."

HELEN THIGPEN (Serena)

Miss Thigpen has been described by Virgil Thomson, American composer and critic, as "the mistress of the finest spun, most penetrating, true pianissimo now available, to my knowledge, on the American concert stage." Born in Washington, D.C., and a graduate of Howard University there, Miss Thigpen studied with Maggie Teyte at the Juilliard School, New York, and has appeared as a soloist at many American music festivals, and at Town Hall and Carnegie Hall.

JOHN McCURRY (Crown)

Born in Anderson, South Carolina, Mr. McCurry now lives in Cleveland, Ohio, home of the famous Negro Karamu Theatre, where he is well-known as a television and radio performer and has played Lennie in the stage version of John Steinbeck's "Of Mice And Men," Husky Miller, the Escamillo of "Carmen Jones," Ferrovius in Shaw's "Androcles and the Lion," among other roles. He entered the U.S. Army as a private, served six years, and received a captain's commission. Auditions held at Karamu brought about his discovery by the director of this production.

HELEN DOWDY (The Strawberry Woman)

Miss Dowdy created her role in the original production, weaving a full part out of one barely suggested by Gershwin in the score. A New Yorker, she holds a degree from Columbia University's Teachers College. She made her Broadway debut with Ethel Barrymore in "Scarlet Sister Mary," and subsequently appeared in "Rhapsody In Black," "Four Saints In Three Acts," "Cabin In The

(Continued on page 28)

KNOWN BY THE



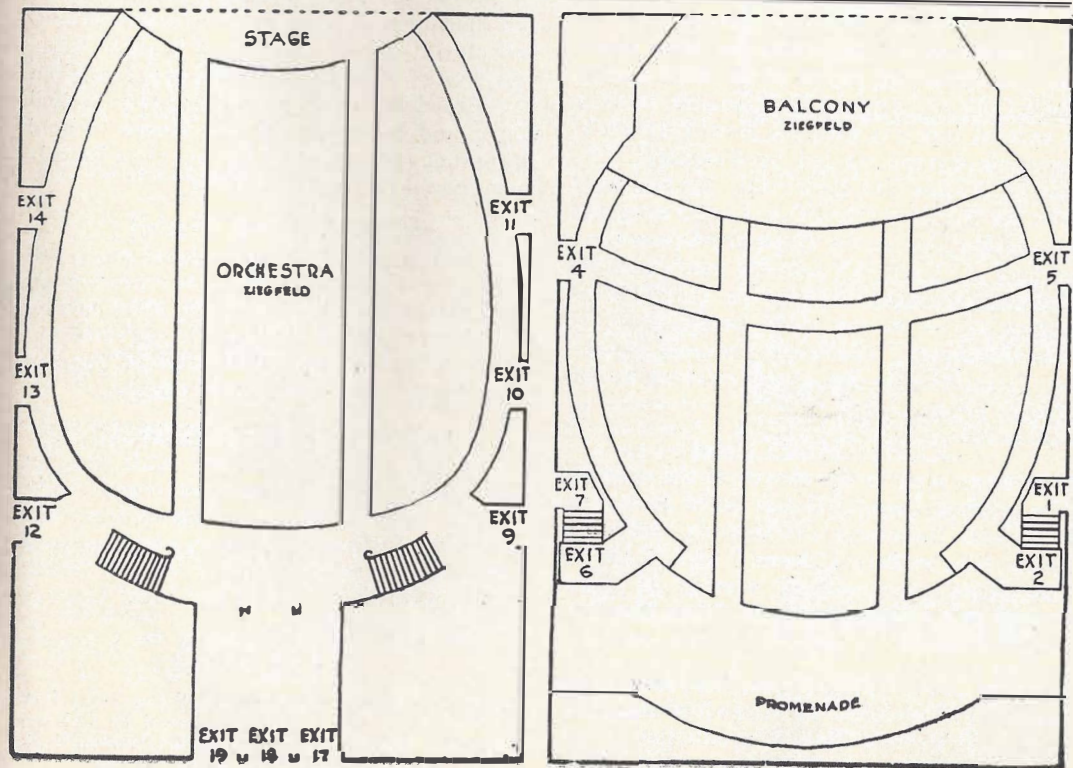
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Who's who in the cast (continued)

Sky," "Mamba's Daughters," "Show Boat," "Kiss Me, Kate," and other famous Broadway shows.

CATHERINE AYERS (Annie)

A Texan by birth, Miss Ayers studied music at the New England Conservatory, and made her debut in "Porgy and Bess." In 1947 she won the Clarence Derwent award for her study of a vagrant in "A Long Way From Home," a Negro stage version of Maxim Gorki's "The Lower Depths." His New York credits include "Kiss The Boys Goodbye," "The Little Foxes" and "A Streetcar Named Desire."

HELEN COLBERT (Clara)

A protegee of Marian Anderson and winner of numerous musical scholarships and awards, Miss Colbert studied music in Philadelphia and at Juilliard in New York. She played a leading role in the Juilliard Opera Theatre's world premier of Luigi Dallapiccola's "Il Prigionere." Among her distinctions are a Marian Anderson award and a John Hay Whitney Fellowship. She has also sung for the Philadelphia Orchestra under Eugene Ormandy.

IRVING BARNES (Porgy)

Mr. Barnes, who is from Canton, Ohio, spent two years studying music at the Westminster Choir College. While at Westminster, he sang in several concerts with the New York Philharmonic Symphony led by Toscanini, Ormandy, Walter and Rodzinski. He has been seen on Broadway in "Our Lan," sang the role of Morales in the Pittsburg Opera production of "Carmen," and his many notable radio appearances include his portrayal of Husky Miller in the radio presentation of "Carmen Jones." His seven-year-old daughter, Jacqueline, is one of the children in the present production.

JOSEPH JAMES (Jake)

Mr. James sang in the chorus of the original "Porgy And Bess." He has acted and sung in several Broadway productions, including Elmer Rice's "Street Scene," and "Lost In The Stars," the musical version of Alan Paton's novel of South Africa, "Cry, The Beloved Country."

JOSEPH CRAWFORD (Peter, The Honeyman)

Born in Philadelphia, Mr. Crawford sang the Honeyman's role in the first production of the musical. He broadcast for some years with

the Southernaires Quartette, and toured Europe for U.S.O., as a tenor soloist. He has also appeared in a number of films and in "Lost In The Stars," the musical version of Alan Paton's "Cry, The Beloved Country."

RAY YEATES (The Crab Man)

Born in North Carolina, Mr. Yeates sang in the original production of "Porgy and Bess." He has also sung with the Southernaires Quartette, the Eva Jessye Choir, and was a soloist with the Hall Johnson Choir during its 1951 European tour.

WILLIAM VEASEY (The Undertaker)

Mr. Veasey was born in Atlanta, Georgia, studied at Chicago Conservatory and in Paris and Brussels. He lived in Europe for eleven years. His most recent appearance on Broadway was in a revival of "The Green Pastures," in which he played the roles of Aaron and the Prophet. Other New York productions include "Our Lan," "Love Life," and the title role in American Negro Theatre's "Abraham Lincoln."

JERRY LAWS (Mingo)

Winner of 20 out of 21 bouts as a professional boxer, Mr. Laws made enough money to enter college where he became a football coach and then spent 5 years as a professional football player. Finally he turned to show business, first of all on his own radio program, then as a Broadway performer, rising to principal singer and becoming the first Negro to hold the post of assistant stage manager in a Broadway show—"Finian's Rainbow."

MOSES LAMARR (Frazier)

Mr. LaMarr made his professional stage debut in the Playwrights Company production of "Lost in the Stars" in 1949, after having studied at the New England Conservatory of Music in Boston and at the American Theatre Wing School in New York.

HOWARD ROBERTS (Robbins)

Originally a trumpet player with popular bands before becoming a concert vocalist, Mr. Roberts holds a Master's degree from the Cleveland Institute of Music, and has sung several opera roles including Verdi's Otello. He won his role in "Porgy and Bess" through the auditions at Karamu.

• • •

This production was first presented at the Dallas State Fair Auditorium June 9, 1952, followed by Chicago, Pittsburg, Washington, Vienna, Berlin, London, Paris. Opened in New York March 9, 1953.

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Around New York With Knife and Fork

Just by way of proving that New York is the greatest place in the world for diversified food, music and entertainment, here's a short run-down of the variety offered by the establishments surrounding this column: Take food, for instance (and who doesn't?) . . . you can take your choice of innumerable authentic Chinese food creations at the colorful and exotic SINGAPORE . . . The last word in a majestic serving of mouth-melting prime roast rib of beef and a chunk of the most luscious cheesecake you can ever hope to eat can be found at the new ROTH'S . . . And if you should happen to have a hunger that's strictly Hungarian, stop! eat! and look at the strictly American floor show at ZIMMERMAN'S HUNGARIA . . . For liquid refreshment (Giant Size) and food in the American Tradition, it's just a short stroll to The BRASS RAIL . . . A few minutes will get you over to the East Side and the EMBERS, for variety on the menu and the best in modern music.

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